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The North Carolina Symphony Suzanne Rousso, Director of Education

2 East South Street Raleigh, NC 27601 919-733-2750 x235 srousso@ncsymphony.org

www.ncsymphony.org



#### **Preface**

Welcome to a new year of new music! We have put together a wonderful, varied program for our elementary students to hear and learn about; I'm positive you will find it fun and stimulating to teach. The teacher's handbook is an invaluable source of information that will aid you in teaching this year's pieces: Mozart's *Magic Flute Overture*; Tchaikovsky's *Symphony #2*, movement 4; and Paul Hindemith's *Symphonic Metamorphosis on Themes of Carl Maria von Weber*, movements 1 and 4. The writers of the handbook are your colleagues, from Wilmington, Raleigh and Durham, who have provided information and activities to inform and delight students of all ages. We leave it to individual teachers to decide what to use in preparing your classes for the symphony concert; you may use as much or as little of it as you wish.

The songs this year are the Ukrainian folk song "The Crane" and the African-American Spiritual, "Follow the Drinkin' Gourd". "The Crane" is the same folk song Tchaikovsky used in his 2<sup>nd</sup> Symphony, which will be performed in this year's concert. It was a challenge to first, find the song itself, and then to translate it from Ukrainian to a Grated English version; the original was a little too violent for 4<sup>th</sup> graders! Many thanks to Jack Parkhurst for his help with this song. "Follow the Drinkin' Gourd" is a song suggested by several Wake County teachers...their input is sincerely appreciated. The songs should be memorized for singing at the concert. It is difficult for children to read the words in the student book while they sing; so it is much more fun if they learn the words in advance. If you do not have time to teach them or do not want to teach them, let the conductor know, at the concert, to leave them out. However, it needs to be a system-wide decision; we do not want to do the songs when only part of the audience knows them.

I would like to give you some information about our new assistant conductor, Jeffrey Pollock, who will conduct many of this year's education concerts. Jeff will start in September; he joins us from Oklahoma State University where he was music director of the university symphony orchestra. Prior to working in Oklahoma, he lived in Baltimore where he worked as assistant conductor, chorus master and rehearsal pianist with the Baltimore Opera Company, Opera Delaware, Summer Opera Theatre and the Annapolis Opera. His first conducting experiences were in San Francisco with the Amphion Ensemble, an orchestra of which he was both founder and music director. Jeff is a lively young man, a wonderful musician and I know he is looking forward to presenting great classical, orchestral music to our children.

Remember, I depend on your feedback and suggestions for making decisions about repertoire....please, feel free to e-mail or snail-mail me with any comments (all that info is on page i). I will read anything you send and take it into consideration, positive or negative. Music can make such a difference in our lives, teaching it to our children is a labor of love, thank you all!

Suzanne Rousso, June 2000

#### ORDERING INFORMATION

Copies of educational materials, publications and CD's can be ordered from the Symphony office. Please contact: Sue Guenther, 919-733-2750 x230 <a href="mailto:sguenther@ncsymphony.org">sguenther@ncsymphony.org</a>, or check out our website at <a href="www.ncsymphony.org">www.ncsymphony.org</a>.

#### OVERTURE TO THE MAGIC FLUTE

Classroom Activities

Wolfgang Amadeus Mozart (1756-1791)

Anne Moorman-Smith and Ruth Pardue

#### Lesson Ideas

- 1. Have a brief discussion about Mozart challenging students to actively listen for facts in chronological order.
  - A. Read a children's picture book about the life of Mozart (see Bibliography for more details on the books).
  - *The Magic of Mozart* by Ellen Switzer
  - Mozart (Famous Children Series) by Ann Rachlin
  - Young Mozart by Rachel Isadora
  - Wolferl: The First Six Years In The Life of Wolfgang Amadeus Mozart 1756-1762 by Lisl Weil
  - Mozart Tonight by Julie Downing
  - B. Help students develop a list of fun facts as a result of their active listening to the stories (use webbing, outline, chart, etc.). Supplement with the following interesting chronological tidbits about him.

#### Birth:

- Mozart was born in 1756 in Salzburg, Austria to Leopold and Anna Maria Mozart.
- His older sister, Nannerl, was his only surviving sibling out of seven children.
- He was called "Wolferl", or "Wolfie", by his family and friends.

#### Three:

- At age three Mozart closely watched his sister taking lessons on the clavier, and would sit still and listen to music being played for long periods of time.
- One of Mozart's favorite companions was a pet canary.

#### Four:

Mozart began performing in home concerts.

#### Five:

- At age five he could play the clavier and violin. He could also play several other instruments on which he had NOT taken lessons.
- He was writing delightful tunes at this time.

#### Six:

• Leopold became convinced his son was a prodigy or "wunderkind" when his son amazed him by playing a piece on the violin that Wolfie had heard his father and friends rehearsing. He soon became know as "Mozart the Wonderboy".

- At age six his father, Leopold, discovered "Wolfie" covered in inkblots. When Leopold asked what he was doing, "Wolfie" replied that he was writing a concerto. At this point young Mozart started begging his father for clavier lessons and Leopold agreed. When he saw the quality of his son's composition, he granted the request.
- At age six the family (usually without their mother) began traveling to major European cities giving performances. (They would tie the clavier to the top of the carriage!)

#### Eight:

- At age eight he composed his first opera. (Sources disagree on this fact. Some say he was eleven or twelve.)
- As a young boy he played for the Emperor in Vienna who covered the keys of the clavier with a black cloth and challenged him to play his piece. Mozart played it perfectly.
- He was known as the "most kissed little boy in Europe".
- Because of his great talent he never went to school. He was home-schooled by his father. (He loved arithmetic!)
- Mozart loved animals. He would send his dog, Bimperl postcards from around Europe. He once left in the middle of a concert to chase after a cat that had wandered in. He had various dogs, birds and even a pet grasshopper!

#### Teenage Years:

 At sixteen or seventeen he began having trouble getting attention as he was no longer a cute little boy, although his brilliance was evident in his compositions.

#### Adult:

- As a child he had rosy cheeks, but as an adult, he had yellowish skin with smallpox scars. His head was too large for his body.
- Wolfgang married Constanze Weber at the age of twenty-six and had six children, only two of whom survived into adulthood. (Constanze was a careless housekeeper and not particularly attractive!)
- He got by on as little as four hours of sleep a night. Doctors told him he needed more exercise, which may be why he bought a pool table.
- He wrote more music, more quickly, than almost any composer in history (700 + works). He wrote symphonies, concertos, sonatas, masses and operas. He also composed for several unusual instruments the music box, the musical clock, the barrel organ and Ben Franklin's "glass harmonica".
- More recordings of Mozart's music are purchased each year than of any other composer.
- He learned to speak 15 languages!
- Mozart was never healthy as an adult. He died of kidney failure and malnutrition at age 35, in 1791. He was buried in an unmarked grave.
- He is considered by many to be the greatest composer in history.

C. Have students read the information in the student booklets about Mozart and the Overture. Play the game, "Who wants to be a Millionaire?" Students may use "lifelines" by polling the class, asking a friend or 50/50. If they answer the question without a lifeline, they receive more points! Questions can come from the student-generated facts or student handbook.

#### 2. Have a brief discussion about the *The Magic Flute*.

- What is an opera? [A theatrical production that is sung. Opera came from Florence, Italy over 400 years ago. Its roots are in ancient Greek theater.]
- What is an overture? [A musical introduction to a opera, ballet or musical play]
- Give a brief overview of *The Magic Flute*.

#### Background of *The Magic Flute*:

Two months before his death in 1791 Mozart wrote *The Magic Flute*. The librettist for The Magic Flute was Mozart's old friend, Emmanuel Schikaneder, an actor, singer, writer, producer and theater manager. Mozart and Schikaneder were both Freemasons, as were many of their friends. There are many Masonic symbols in *The* Magic Flute. For example, the number three is used frequently such as three chords in a knocking rhythm, Eb Major is in the key of 3 flats, there are three spirits, and there are three ladies. Characters in the opera engage in rituals that are identical to Masonic traditions.

This is an opera that is very appealing to young audiences because of its fairy-tale qualities. There are imaginary characters such as a prince, princess, a bird catcher who is half man and half bird, and an evil queen. Mozart also uses magical bells and of course, a magical flute in the story. One of the challenges in teaching this opera is that the plot is rather complicated.

#### Characters in The Magic Flute

Prince Tamino Princess Pamina Queen of the Night – mother of the Princess Sarastro – Lord of the Temple Papageno – birdcatcher – half man, half bird Papagena – birdcatcher – half woman, half bird Three Ladies – ladies in waiting to the Queen of the Night Three Spirits – three young boys sent to protect Papageno and Tamino Monostatos – Sarastro's guard

## Synopsis of *The Magic Flute*:

Once upon a time Prince Tamino was hunting in an unknown forest when he encountered a horrible serpent. After trying to escape from the serpent he fell exhausted and fainted. At that moment, three veiled mysterious ladies appeared and magically slew the serpent. Noticing how handsome the young man was, they decided to tell the Queen of the Night about him. The ladies vanished.

When the Prince awoke, he saw a very strange fellow dressed in feathers playing a merry song on his panpipes. As they talked, he discovered this fellow was Papageno, the bird catcher for the Queen of the Night and her ladies. Tamino realized the serpent was dead and gratefully thanked Papageno for saving his life! When Papageno was quick to accept the credit for this deed, the three ladies reappeared to scold him for lying and placed a padlock on his mouth. They explained they had been the ones who killed the serpent.

The three ladies showed Tamino a locket with a picture of a beautiful young girl (Princess Pamina). They explained that the wicked Sarastro had abducted her and was keeping her hostage in his castle. Tamino immediately fell in love with the Princess and vowed to rescue her. They told the Prince that Sarastro lived in a heavily guarded castle in a sunny valley near the mountains. Suddenly there was darkness and thunder and the Queen of the Night appeared before the Prince. She told him that if he saved the Princess, she would be his forever! She vanished as quickly as she had appeared.

The three ladies showed compassion to Papageno by removing his padlock, but ordered him to help the Prince find Pamina. Then they gave the Prince a magical golden flute, gave Papageno some magical bells, and told them that three spirits would protect and guide them to Sarastro's castle. When they arrived at the castle Papageno saw a beautiful girl but was startled by a man in a purple turban called Monostatos who was Pamina's cruel guard. Monostatos was equally frightened at the sight of Papageno.

Papageno explained to Pamina that her mother, the Queen of the Night, had sent a Prince to rescue her and that he was already in love with her. When she heard how brave the Prince was, she immediately fell in love with him! Sad Papageno wished that he had someone to love also. He grabbed her hand and they fled before Monostatos returned.

Meanwhile the spirits led Tamino before a temple with three doors. An ancient priest appeared in the central doorway. Tamino discovered from the priest that Sarastro was actually protecting Pamina from the influence of her wicked mother. Tamino was overcome with joy and played his magic flute for the beasts of the forest.

Tamino heard Papageno's pipes in the distance and blew a trill in response. He began to search for him hoping that Pamina had already been discovered. Unfortunately, Monostatos was also in the woods searching for the run-aways with a group of slaves. When he discovered Pamina and Papageno, he ordered they be put in chains. Papageno remembered to use his magic bells, which cast a spell on the slaves and they began to sing and dance.

Sarastro appeared and forgave Pamina for running away, but commanded that she not return to her wicked mother. He declared the Queen of the Night was dark and deceitful and would ruin Pamina's happiness. Monostatos rushed in dragging Pamina with him. The two young lovers saw each other for the first time and embraced in joy.

Sarastro immediately separated them telling Tamino that he must undergo extensive trials to prove himself worthy to be part of the brotherhood of the Temple. Only then could he win Pamina. The Prince agreed to undergo the trials to win the heart of the Princess.

Sarastro fired Monostatos and his slaves for their unkindness toward the Princess. Feeling resentful, Monostatos crept into the Temple gardens where Pamina was sleeping. Suddenly a clap of thunder frightened him and the Queen of the Night appeared. She ordered him to leave. Pamina woke at the sound of her voice. The Queen asked her daughter where the Prince was that she had sent to rescue her. Pamina said that Tamino also was a follower of Sarastro. The Queen gave her a dagger and ordered her to kill Sarastro and then disappeared. Horrified at this request, the Princess fled toward the sound of the magic flute. When she discovered the Prince, he could not speak to her, as his first trial was a vow of silence. She went away weeping.

Poor Papagano was unhappy too. He was longing to find his little Papagena. To comfort himself, he played on his magic bells. Suddenly an old woman appeared carrying a goblet. After drinking from it, he asked her how old she was. She answered "eighteen years and two minutes" but he assumed she said "eighty years and two minutes." When she explained that she was truly only eighteen years and two minutes, he asked if she had a sweetheart and she answered yes, that his name was Papagano! She asked him to marry her or be imprisoned forever. He reluctantly gave his hand, but at his touch, she turned into a young girl birdcatcher dressed in feathers just like himself. She flew into the darkness and he followed.

Pamino was in despair because both her mother and the Prince had left her, so she raised the dagger to kill herself. Suddenly the three spirits appeared and promised her that Tamino still loved her, and that love would protect her and overcome all danger. They led her to the Prince where she joined him in the trials that lay before him. By playing the magic flute, the two lovers were able to survive the trials of passing through fire and a dreadful waterfall. After conquering the trials, they were allowed to enter the Temple's doors.

Meanwhile, Monostatos beckoned the Queen of the Night and her ladies up the great staircase in a desperate attempt to defeat Sarastro. But light streamed through the doorway above revealing Sarastro. Thunder and lightening split the sky and the Queen's power was broken. Dark clouds surrounded her and her companions and they disappeared forever, defeated by the power of light!

[Taken from *The Magic Flute*, *The Story of Mozart's Opera* by Francesca Crespi]

Listen to the cassette tape "Mozart's Magic Fantasy":
 A journey through *The Magic Flute* ISBN 1-895404-04-5

 This is an excellent presentation that simplifies the story and makes it real to the children. It is part of the outstanding "Classical Kids" Series, although it will probably take two class periods to complete the entire tape.

# Overture to *The Magic Flute* : Call Chart Adagio

This brief 15-measure introduction to *The Magic Flute* opens with three stately chords (full orchestra) followed by extended rests. The remaining bars are primarily soft passages accented often by sfp.

#### **Allegro**

- 1:30 Primary theme (1<sup>st</sup> violins)
- 1:36 Primary theme (2<sup>nd</sup> violins)
- 1:42 Secondary theme
- 1:47 Primary theme (cello, viola and bassoon)
- 1:56 Primary theme (bass, cello and bassoon)
- 2:06 Primary theme (full orchestra)
- 2:10 Secondary theme
- 2:12 Bridge/transition section using fragments from the 2<sup>nd</sup> theme
- 2:30 Development section with primary theme motif (minor key)
- 2:38 Flute countermelody with strings on main theme
- 2:47 Oboe and flute in dialogue
- 2:54 Primary and secondary theme fragments woven together (full orchestra)
- 2:56 Development section with secondary theme motif
- 3:05 Oboe and flute in dialogue
- 3:10 Primary and secondary theme fragments woven together (full orchestra)
- 3:21 Codetta: crescendo, ending with fermata over a whole note

## Adagio

3:47 The *Allegro* is interrupted by the three solemn chords of the introduction. Again, extended rests follow three chords. These chords are presumed to have Masonic significance.

## <u>Allegro</u>

- 4:20 Primary Theme (1<sup>st</sup> violin) (minor key)
- 4:30 Primary Theme (bass, cello and bassoon)
- 4:35 Secondary Theme B (bassoon followed by oboe then flute)
- 4:43 Primary Theme motif developed (bassoon, viola, cello and bass)
- 5:00 Full orchestra rest
- 5:02 Primary Theme motif
- 5:06 Primary theme (strings) alternating with flute and bassoon counter melody
- 5:29 Primary Theme returns in original key (Eb)
- 5:33 Primary and Secondary themes developed

- 5:45 Recapitulation of Primary Theme
- 5:50 Recapitulation of Secondary Theme
- 6:28 Primary Theme fragments with clarinet counter melody
- 6:30 Clarinet, bassoon and flute in dialogue
- 6:39 Primary theme (oboe) with flute countermelody
- 7:09 Coda Begins: Primary Theme (full orchestra) crescendo to end

#### 3. Listen to the Overture to The Magic Flute.

- Define adagio and allegro.
- Explain that students will hear 4 main sections: adagio, allegro, adagio, allegro.
- Play the melody of the primary theme and teach accompanying words. (Note: the rhythm has been simplified due to the rapid tempo of the *allegro* sections.)
- Have children close their eyes and raise their hands each time they hear the primary theme. (This will be in the *allegro* sections.)
- Have the students listen and complete a sheet with the following "describing words" Words include *tempo, meter, mood, instrumentation, dynamics, tonality.*
- 4. Experience the primary theme through rhythm and melody.

#### **Primary Theme**

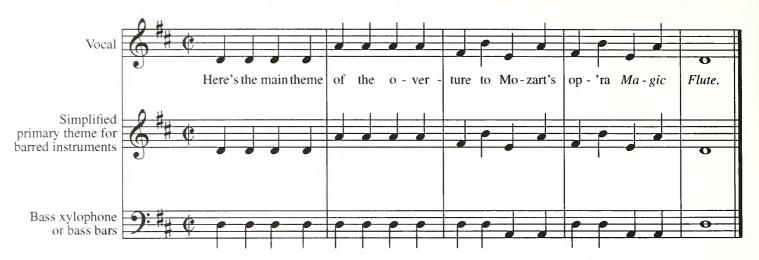


• Speak the primary theme using rhythm syllables (note: SLOW THE TEMPO DOWN so children will be successful.) Use rhythm sticks to play the rhythm on the floor or on paper plates while teacher plays the adapted accompaniment (see "Piano Lead Sheet" below.) Suggested syllables:



• Learn simplified melody and orchestration that *outline* the primary theme.

#### Simple Student Orchestration of the Primary Theme



Piano "Lead Sheet" to Accompany Student Orchestration



• Use rhythm score (located in the back of the Mozart section) along with first allegro section. (begins at 1:30)

## **Integration Activities:**

Visual and Language Arts: Students should design an advertisement for Mozart's Magic Flute using artwork and text. The finished product could be a poster, flier, magazine or newspaper ad. This could be done effectively in pairs or in small groups. Have some examples different types of ads to show to the students and brainstorm with some of the important information that would need to be included.

Social Studies and Language Arts: In an encyclopedia, other reference book or the Internet, have students look up the years of Mozart's life (1756-1791) and create a timeline of important events that occurred in the United States (and world) during that time. This would be another opportunity for cooperative grouping.

Math and Language Arts: Students will write several sentences about Mozart or the Overture to the *Magic Flute*. Then they will develop a number code assigning a number to each letter of the alphabet. The coded sentences should be passed to another student or group of students to solve. Be sure that each coded message has the answer written on a separate sheet for the students to check.

#### **Vocabulary Words:**

**opera** – a theatrical production that is sung. Opera came from Florence, Italy over 400 years ago. Its roots are in ancient Greek theater.

**overture** – a musical introduction to an opera, ballet or musical play.

adagio – a slow tempo or the name given to a slow movement

allegro – a rapid tempo though not as fast as presto; also the name given to a fast movement

**primary theme** – "Theme" is a melody in an instrumental piece that is repeated. "Primary theme" is the main theme that is heard throughout the composition.

**dynamics** – the "loudness" or "softness" of music

crescendo – gradually increasing the volume

**decrescendo** – gradually decreasing the volume

**libretto** – the text of an opera

**librettist** – the writer of the text of an opera

**staccato** – in a crisp detached manner

**clavier** – the keyboard of pianoforte and organ. Germans call the piano "clavier" or "klavier"

#### **Interesting Web Sites**

#### http://www.frontiernet.net/~sboerner/mozart

The Mozart Project: The life, times and music of Wolfgang Amadeus Mozart. This is a great site of a comprehensive treatment of Mozart's life and works, essays, bibliography and links to other sites on Mozart. Very good!

#### http://www.geocities.com/vienna/strasse/2914/mozart

The Mozart Experience: This site is especially interesting because it has a link to letters actually written by Mozart! (In one of these letters, Mozart is trying to convince his father that Contanze is a suitable bride!) There are also wonderful pictures of Mozart as a child, adolescent and adult.

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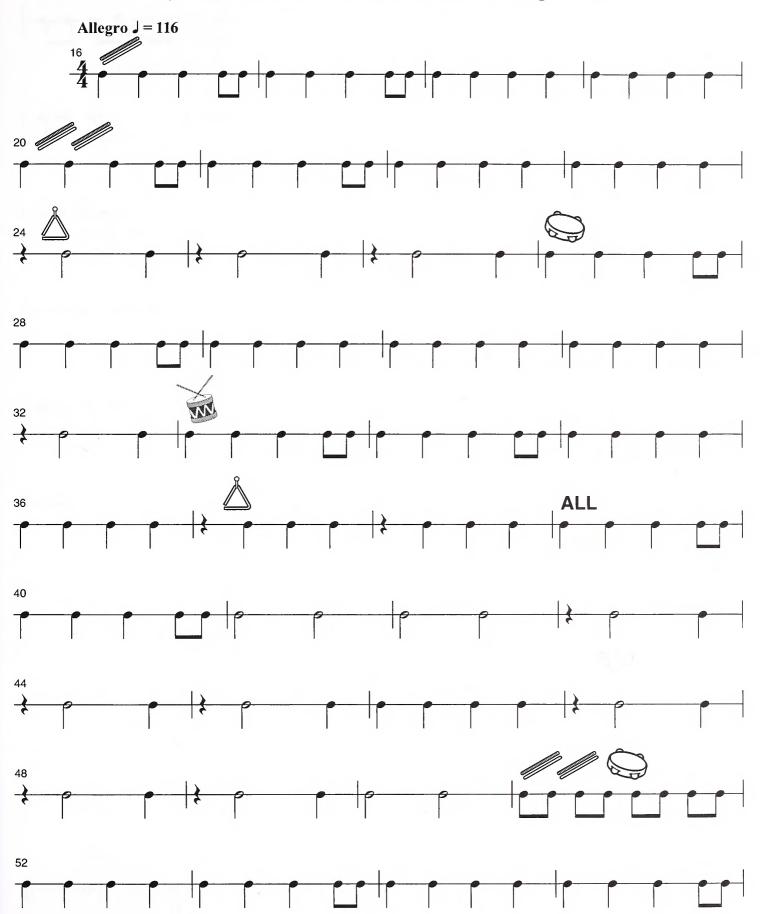
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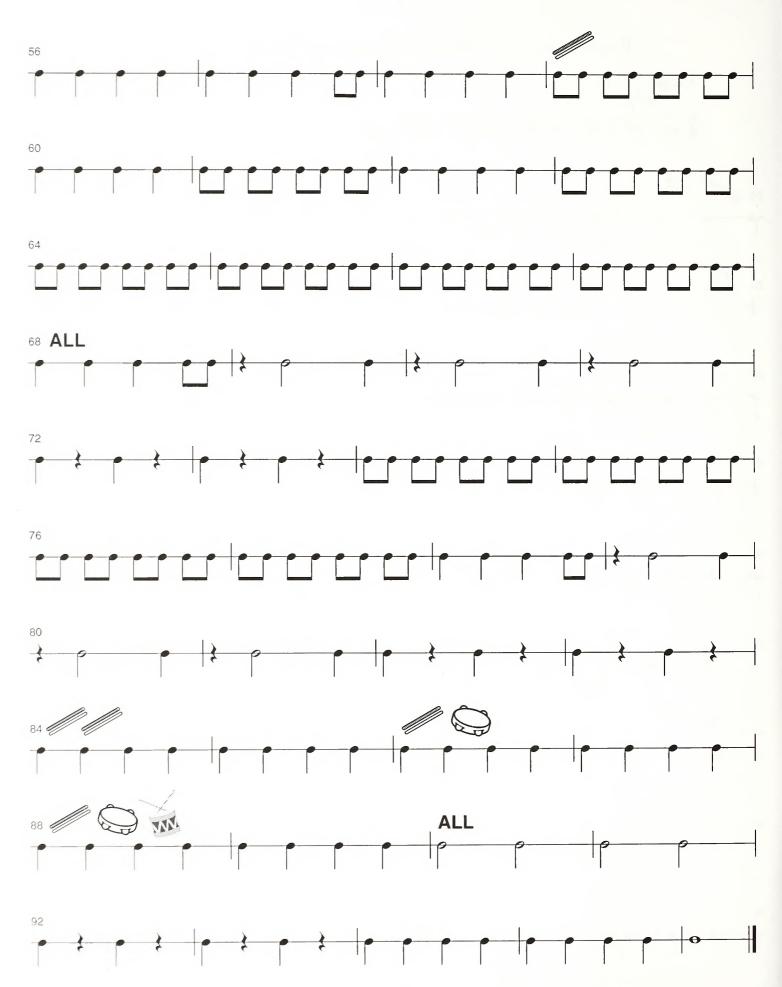
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Anne Moorman-Smith: teaches at Aldert Root Classical Studies Magnet School (K-5) in Wake County. She holds a Bachelor of Music degree in Vocal Performance from Louisiana State University and a Masters in Music Education from Texas Woman's University. Anne also directs the choir at Community United Church of Christ in Raleigh and sings with the Raleigh Oratorio Society Chamber Choir. She is married to Monty Smith and is the proud mother of Erin (who will be a freshman music education major at UNC-G starting this fall) and Matt (who is a junior at Enloe High School).

Ruth Pardue: teaches at Oak Grove Year-Round Elementary School (K-5) in Wake County where she "job shares" with two other music specialists. She holds a Bachelor of Music degree in Organ Performance from Meredith College and a Master of Music Education degree in Organ Pedagogy from North Texas State University. Receiving her teaching certificate from NC Central University, she holds Level III Kodaly Certification and Level I Orff Certification. In her spare time, she enjoys scrapbooking and playing with her new Havenese puppy, Beau.





#### TCHAIKOVSKY'S SECOND SYMPHONY, MOVEMENT IV

# PIOTR ILYITCH TCHAIKOVSKY, THE COMPOSER (1840-1893)

Piotr Ilyitch Tchaikovsky was born May 7, 1840 in Votkinsk, Russia and was the second of six children. His father was a mining inspector in Ural Mountains. Tchaikovsky was deemed a very sensitive child. He had a French governess and a music teacher who noticed at an early age that Tchaikovsky showed a strong inclination for music. At age six, he was allowed to begin piano lessons. Often after playing the piano he was too excited to even sleep. At the age of 8, Piotr was sent to boarding school which was a miserable experience. He became sick with the measles, was sent home and he never went back. When he was 10 years of age his family moved to St. Petersburg, and he was sent to a school of law a few years later. In 1854, when Peter was fourteen years of age, his mother died of cholera. Her death was a tremendous loss that he would carry with him all his life. He graduated from the school of law in 1859 at age 19, and became a government clerk. During this stay of employment, he continued to study music.

When he was 21, he was accepted into a famous musical institution, the St. Petersburg Conservatory. Peter learned more about music and was able to attend many opera performances. After seeing Don Giovanni, he was so overwhelmed by it, that he thought Mozart to be the greatest composer of all times. In 1862 Tchaikovsky made the decision that music would be his career and he courageously quit his job as a government clerk. At St. Petersburg Conservatory, he studied harmony, counterpoint, composition, and was also was able to teach, making money to help pay his way through school. He graduated in 1865, winning a silver medal for his Cantata to Schiller's Hymn To Joy. In 1866 he became professor of harmony at the Moscow Conservatory under the directorship of Nikolay Rubinstein. He taught there for twelve years and made enough money to support his occupation so he began to compose with great application. Many characteristics were portrayed in his music at that time: whimsical and light, sad and moody, fierce and dynamic. Peter was influenced by folk music and many of his compositions contain folk melodies of his native country. In 1866 Tchaikovsky began his First Symphony, entitled "Winter Dreams." Composing this symphony somehow affected him negatively as he began experiencing signs of nervous disorders: colitis, hypochondria, numbness in his hands and feet, and even hallucinations.

Tchaikovsky soon realized his most successful compositions were programmatic. Much of his best work was composed for theater, as the stage was where Tchaikovsky could express his emotions, through his characters. In 1869 he composed his overture-fantasy *Romeo and Juliet*, which was revised many times before the final version was complete in 1879. *Romeo and Juliet* is one of Tchaikovsky's most successful works.

In 1868 an opera group visited St. Petersburg Conservatory. Desirée Artot, a Belgian soprano, became interested in Tchaikovsky. He thought of asking her to marry him and

even consulted his father. But this proved to be just a case of infatuation, and Artot ended up marrying a Spanish singer named Padilla. Because of the experience with Artot, Tchaikovsky believed human attachment was inconsistent. Throughout his creative career, he never allowed his psychological turmoil to interfere with his work.

Besides teaching and composing, he contributed music criticism to Moscow newspapers for several years. He also traveled abroad. His closest friends were members of his own family, particularly his brother Modest (his future biographer), and his sister Alexandra Davidov. Tchaikowsky spent most of his summers at Alexandra's estate in Kamenka. While visiting Kamenka, he corresponded with his sister and brother frequently. This correspondence proved to be a positive influence on his character and his life. He had other intimate friends, the most extraordinary, Nadezhda von Meck, a wealthy widow whom he never met except briefly in passing, but who played an important role in his life. She learned of Tchaikovsky's financial difficulties and commissioned him to write several compositions for large fees. For more than 13 years they corresponded in great length and detail, even while living in the same city. At one time Madame von Meck suggested that she would not mind a personal meeting, but Tchaikovsky declined. He thought of her as a guardian angel and felt they should not meet in person. Their correspondence remained within the boundaries of art, personal philosophy, and reporting daily events, leaving his personal problems out of the discussions.

Even though he was succeeding as a musician, Tchaikovsky was a very lonely and unhappy man and found his only happiness in his work. As a result, he was almost a compulsive composer and set apart time regularly every day to compose. His work was not enough to fill the void in his life and he began to long for a home and a family. Tchaikovsky was then working on his famous opera, *Eugene Onegin*, when he met conservatory student Antonina Milyukova. She had threatened to commit suicide if he did not marry her.

On July 18, 1877, Tchaikovsky married Antonina Milyukova against his better judgement, as in his heart he truly did not love her. Tchaikovsky was homosexual, which was not a secret but not socially accepted at the time. He thought that by marrying he could prevent any further speculation. The result was his marriage was a sham and he felt trapped. He left his wife, very disappointed with himself. He tried to commit suicide by walking into the Moskva River, hoping to catch pneumonia, but the attempt was unsuccessful. Antonina tortured him for the rest of his life, refusing to divorce him, threatening to expose him or move in with him, and demanding money. He then sought the advice of another brother, Anatol a lawyer, who arranged a separation for Tchaikovsky's wife. They were never legally divorced, but eventually she went mad and died in 1917 in an insane asylum.

Tchaikovsky wrote to Madame von Meck revealing his hopelessness and failed marriage. She once again offered financial assistance and he accepted with enthusiasm. He spent

several months traveling during 1877-78 in Paris, Italy, Switzerland and Vienna. During these months he completed one of his greatest works, the Fourth Symphony, dedicated to Madame von Meck. In 1879, he completed his most successful opera, *Eugene Onegin*. It was first performed at the Imperial Opera in St. Petersburg 5 years later and gradually gained success.

Tchaikovsky was constantly overwhelmed by morbid depression, but every new composition supported his destiny as a great composer. Many of his works were criticized, but his Fifth Symphony was successful from the very beginning. In early 1890, he wrote his second successful opera, The Queen of Spades. Swan Lake and The Sleeping Beauty, two of his ballets, became famous on Russian stages. In the midst of his success, Tchaikovsky suffered tremendous psychological trauma when Madame von Meck notified him that she would be discontinuing his financial assistance. After sharing this news with him, she abruptly terminated their correspondence, which had finally added up to 1100 letters. Even though Tchaikovsky could now provide for himself financially, it still hurt him by the way she had broken off their relationship. However he did not let this affect his work, and in 1891 took his first trip to America. He received honors as a celebrated composer, and led four concerts of his works in New York and one each in Baltimore, and Philadelphia. Tchaikovsky then returned to St. Petersburg. In 1892 Tchaikovsky toured Russia, Warsaw, and Germany giving concerts. In the midst of the concert tours, he purchased a house not far from Moscow where he wrote his last symphony, the Pathétique. Once again, not satisfied with the outcome, he discarded his original sketch. The last symphony was dedicated to his nephew, Vladimir Davidov. The Pathétique was a final testament of Tchaikovsky's life and his philosophy of fatalism. He was in good spirits when he went to St. Petersburg to conduct the premier of the *Pathétique* on October 28<sup>th</sup>, 1893, where it had moderate success.

A cholera epidemic was rampant in St. Petersburg and everyone was warned not to drink unboiled water. On November 2, 1893, he had eaten macaroni, white wine and soda water, then retired for the evening. The next day he ate very little lunch. At the end of that meal, he drank a glass of tap water in the adjoining room. Modest his brother, was angry at what Piotr had done. His response to his brother's concern was that everyone couldn't go tiptoeing about in fear of death forever. Against all warnings not to drink the water, Tchaikovsky showed symptoms of cholera soon after and nothing could be done to save him. Murmuring Madame von Meck's name, as he lay delirious on his deathbed, he died at three o'clock on the morning of Monday, November 6, 1893 in St. Petersburg. His body was laid in state in his brother's bedroom before he was taken to Kazan Cathedral and then to Alexander Nevsky Cemetery. Legend has it that all of the mourners who passed by his body and touched it, not one contracted the fatal and highly contagious disease. To this day, there is speculation that his death was a suicide, a result of imminent disclosure of his sexual preference and the impending scandal.

In the end, Tchaikovsky was never rich since he was very careless with his money. Scholars estimate that he gave away about half of the money that ever came into his hands. It could be that maybe he thought he had to buy peoples' affection. He managed

to save enough to afford a house in the countryside he loved, between Moscow and St. Petersburg. After the composer's death, his faithful valet, Alexis, inherited his furniture, bought the house and turned it into a museum to honor Tchaikovsky. Camille Saint-Saëns thought Tchaikovsky was the kindest and gentlest of men. As a composer, Tchaikovsky stands alone and apart from the "Mighty Five," a militant national movement. Frequently he made use of Russian folksongs in his works as he did in his Symphony No. 2. His personal relationship with the St. Petersburg nationalists was friendly but not intimate. Tchaikovsky's music was sentimental, and his gift of melody guaranteed him lasting popularity among performers and audiences. Tchaikovsky became one of the most popular Russian composers under the Soviet regime. Throughout his life, music had a major impact. His musical compositions and contributions are still cherished and remembered today.

#### THE MUSIC

Symphony No. 2 in C minor, Op. 17, Movement IV (Finale) (1872-1879)

It was in the summer of 1872 that Tchaikovsky visited his sister Alexandra in her Ukrainian village of Kamenka. He was refreshed not only by the time with his family, but also by the chance to return to the countryside and its people. One of his greatest joys that summer was hearing the peasants sing. Their music was apparently the spark that ignited the Symphony No. 2 in C minor. That fall he continued to work on the symphony in Moscow. It was Tchaikovsky's use of three native songs that led critic Nicholas Kashkin to refer to it as the "Little Russian" Symphony in 1896, not because of the characteristics of the piece, but of the Ukrainian region from which Tchaikovsky borrowed his themes.

The "Little Russian" Symphony's finale, a set of variations on the Ukrainian melody "The Crane," was adapted from M. A. Momontova's collection of *Children's Songs on Russian and Ukrainian Melodies*. It is based on two themes, one Tchaikovsky's own, and the other heard at Kamenka. The second half of "The Crane" as set out in the Collection, differs from the version Tchaikovsky composed in the Symphony No. 2 in C minor. The discrepancy is due to the butler at Kamenka, who was evidently upset by what he thought was an incorrect delivery of the tune. The butler then made a contribution suggesting the correct tune, which Tchaikovsky cheerfully acknowledged.

The instrumentation for the symphony consists of 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, cymbals, bass drum, tam-tam(gong), and strings. Symphony No. 2 in C minor consists almost entirely of variations on themes and melodies from popular folk songs. The grandiose introduction presents the basic shape of the short "Crane" melody before the strings begin the variations. A lyrical melody "The Crane", played first by the violins and repeated by the

flutes, is introduced as a foil. The contrasting theme presents a melody incorporating syncopations. The development section combines the two themes, a wide-stepping bass, and remote modulations. In the symphony, Tchaikovsky repeats the song no less than eight times. The recapitulation returns as expected to "The Crane," repeating some old variations, devising new ones, and revealing a wider tonal range than in the exposition before ending firmly in E major. The recapitulation winds down to a dramatic stroke of the tam-tam in preparation for the coda. The composition gathers momentum as it proceeds, becoming a swirling, fiery Cossack, complete with displays of rhythmic energy. Although he enlarges the coda, he does not alter the theme. Overall, he obtains variety by constant changes of orchestral color.

Symphony No. 2 in C minor, was Tchaikovsky's joyful response to the reunion of the life of the home, leisurely bustle of the village, and the calm and grandeur of the country scene while he visited Kamenka. He dedicated the work to the Moscow branch of the Russian Musical Society, which quickly scheduled its performance for January 24, 1873. The death of the Society's patroness Grand Duchess Elena Pavlovna, forced its postponement until February 7. After the first performance, the entire company was overwhelmed with enthusiasm for Tchaikovsky and his composition. According to critics, it was a symphony that avoided large-scale engagement with the problems of the form, and for that reason, among others, had certain weaknesses of construction. Due to all the negative criticism Tchaikovsky revised the symphony in 1879-80, completely rewriting the first movement. The new version was first performed on February 2, 1881, by the St. Petersburg branch of the Russian Musical Society, conducted by Karl Sike. While many critics prefer the original movement, Tchaikovsky thought his revision a great improvement. Regardless of Tchaikovsky's critics then and now, his music brings us great joy and will continue to do so for ages to come.

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#### **DISCOGRAPHY**

Bernstein, Leonard and the New York Philharmonic. *Tchaikovsky: Symphony No. 1* "Winter Dreams" Symphony No. 2 "Little Russian." New York: Sony Classical: 1992.

Maazel, Lorin and the Pittsburgh Symphony Orchestra. *Tchaikovsky Symphony No. 2* "*Little Russian*" *Rimsky-Korsakov Symphony No. 2* "*Antar*." Cleveland, Ohio: Telarc International Corporation: 1986.

#### INTERNET RESOURCES

Re: Tchaikovsky: Program notes from the Long Beach, CA. Symphony Orchestra: <a href="http://www.lbso.org/notes22600.html">http://www.lbso.org/notes22600.html</a>

Re: Tchaikovsky: Concise and comprehensive calendars of Tchaikovsky's life: <a href="http://www.geocities.com/Vienna/5648">http://www.geocities.com/Vienna/5648</a>

## CALL CHART #1-SYMPHONY NO. 2 IN C MINOR-FINALE

Time	<u>Description</u>	<b>Measures</b>
0:00	Introduction Moderato Assai, 2/4, ff	1-24
0:37	Exposition Violins introduce theme, p Allegro Vivo	25-40
0:48	Woodwinds enter, violins (theme)	41-56
0:59	Theme in woodwinds, strings pizzicato	57-64

<u>Time</u>	<b>Description</b>	Measures
1:06	Oboe(Variation), F-Horn Drone	65-72
1:11	Theme in strings, <i>p</i> -cresc., F-Horn Drone continued	73-80
1:17	Woodwinds join in theme, <i>mf</i> – cresc., F-Horn Drone contin.	81-88
1:22	Full Orchestra, $f$ , theme	89-96
1:28	Woodwinds & Strings, <i>mf</i> Theme	97-103
1:33	Ascending measure to theme in flute and bassoon, pizzicato strings	104-112
1:39	Woodwinds and Strings	113-125
1:48	m. 125, full orchestral, ff strings build 7 ½ measures to m. 133	125-133
1:53	Brass & Strings (theme/var.)	133-140
1:58	mf-crescff, note duration extended to half note in woodwinds & Brass, adds on full orchestra as the cresc. Continues "Jaws"	141-176
2:24	Ascending pattern in strings	177-178
2:25	Full orchestra theme, ff	179-202
2:42	Theme/Var. in strings, p	203-218
2:52	VI,. Vla., Theme/Vari., mf ascending in other woodwind & strings.	219-235
3:05	ob., cl., bsn., vl., vla, theme & vari. "Jaws"-f	236-243

<u>Time</u> 3:10	$\frac{\textbf{Description}}{f \text{ descending pattern to } p}$	<u>Measures</u> 244-253
3:17	Variation in strings, p	254-261
3:23	Woodwinds added, rhythm variation, $p$ , strings- $mf$	262-269
3:28	ff, brass alternate with woodwinds and strings, variation	270-278
3:34	full orchestra, ascending strings, except bsn,. Tuba, cb. descending	279-289
3:42	Vl,. Vla. Vc. ascending	290-293
3:45	full orchestra w/rhythmic variation, ff	294-313
3:59	Development Begins Theme heard in woodwinds & brass, Half-notes descending	314-325
4:08	oboe and clarinet-theme-p horn, tr., vc., & cb.(half notes)	326-341
4:18	Flute & vln. Doubled (graceful/sassy) piccolo & vl. Doubled (m.350-357)	342-357
4:24	Vl. & Vla. Alternate with clarinet	358-373
4:40	Flute & vla. Double-p	374-381
4:46	piccolo & viola, p-cresc.	382-389
4:51	f-cresc., brass-descending half-note intervals	390-397
4:57	strings & woodwinds-theme	398-405
5:02	woodwinds & brass	406-413
5:07	strings & woodwinds-theme	414-421

<u>Time</u> 5:12	<u>Description</u> full orchestra-ff-"hollywood" sound	<b>Measures</b> 422-429
5:17	woodwinds & strings (theme/var.) Brass & percussion (half/quarter)	430-453
5:32	crash cymbals, woodwinds & strings ascending, brass ascending to full orchestra, ff-f-mf	454-513
6:09	Recapitulation Theme in strings-p-mf	514-541
6:38	Woodwinds-rhythmic variation w/strings, descending to theme	542-551
6:44	Theme in strings, p	552-559
6:49	Woodwinds added, p-cresc.	560-567
6:54	Brass alternate with strings and woodwinds, ff, ascending pattern with descending Tuba	568-583
7:05	Full orchestra, fff, four strong beats	584-587
7:08	Strings ascending, crash cymbals-ff Brass & woodwinds-Theme	588-599
7:15	Piccolo & strings-mf-cresc., poco a poco, woodwinds and percussion added, f-cresc. poco a poco, fff, crash cymbals-four strong beats(x2), desce half note intervals to m.638 (tam-tam	nding
7:46	Coda Presto-p, rapid movement with repeated rhythm and melodies-ascending, slightly staccato	641-680
8:02	ff-sempre, full orchestra with ascending patterns and theme heard throughout	681-772

<u>Time</u> 8:34	Description Strings ascending, with half-note ascending pattern to full orchestral sound	<u>Measures</u> 773-806
8:45	Quarter notes in Piccolo & Strings Full Orchestra-Strong!	807-823
8:50-8:58	Full Orchestra-Quarter Notes	824-836

## CALL CHART #2-SYMPHONY NO. 2 IN C MINOR-FINALE

## Follow Listening Map

0:00	Sassy, proud crane has landed and claimed his territory. Smaller birds bow down to him as he processes through the field.
0:35	Crane stomps foot and other birds begin to chatter and fly around, causing a whirlwind.
1:06	Women birds are worried.
1:11	Men birds answer, "We'll take care of you, never fear!" We'll get rid of him if it's the last thing we'll do!"
1:28	Children begin to chatter and are very worried. They follow their moms around.
1:48	All the birds begin to march toward the crane in a furry!
1:59	The farmer, furious, has found out the crane is in his field. He gets his
	frying pan and a hammer. He walks toward the field to get the crane.
	(Jaws)
2:11	The farmer tries to scare him off and bangs the hammer on the frying pan.
2:18	The farmer stomps his feet on the ground in anger, turns around in a whirlwind of dismay.
2:31	The farmer hits the frying pan again and again!
2:33	Farmer stomps feet again, and his face is very red!
2:42	The crane is not moved by the attention! He begins to eat grain again from the field. Very sassy and proud, looks back every once in a while.
3:05	Smaller birds begin to bother the crane around the field.
3:17	Farmer comes back, stomping faster through the field with his hammer and frying pan in hand.
3:41	He shakes his fist at the crane four times.
3:43	Everyone is chasing each other around the field.
3:51	The farmer shakes his fist four times.
3:53	The crane dances his territorial dance and then stands still.
3:56	Farmer shakes his fist four times.

3:59	The crane looks side to side, holding his head up higher than its ever been.
4:07	Children birds begin to chatter and scared of what the owner will do. They
	go and hide.
4:18	Crane begins to eat once more, doing a flirty dance, eating the grain.
4:30	All birds begin to discuss what will happen amongst themselves.
4:40	Crane is still dancing and eating.
4:51	While the crane is eating, the farmer comes back! Very chaotic.
5:12	Crane kicks his stilt legs up high, hat in hand! "No one can get rid of me!"
5:17	The farmer is so mad he hits the frying pan with his hammer. The crane gets angry and begins to fly around the farmers head.
5:32	The farmer stomps his feet and hits the frying pan eight times and more,
	scaring off the crane.
5:42	Looks like it may happen!
5:47	Birds are so happy. Everyone is beginning to do a victory dance.
6:01	Crane begins to ascend higher and higher, taking off in flight!
6:06	(Cymbal Crash) "YES!, it's over! Oh, no! Look!
6:09	The crane flies graciously overhead, circling in once again for a landing, smiling with glee!
6:32	Farmer and birds begin to see it all over again! "Oh no, we've had it!
	We're not taking it any more!"
6:37	Oh no! Here he comes again! Children birds are in dismay.
6:44	Farmer gets his frying pan and hammer for the last time! He knows he'll
	never see the crane again!
7:05	The farmer shakes his fist four times!
7:08	Crane tries to get away as farmer gets him with his hammer. The crane
	runs away!
7:15	All birds join in to capture the crane!
7:29	Farmer wrestles with the crane, using the hammer to get him in the bag.
	The crane struggles!
7:41	It's finished! (Gong)
7:46	Birds being to laugh at the crane, flying around happily.
8:02	Farmer begins to rejoice and spin around in the field with the crane tied up
	in his bag. He begins hitting his hammer on the frying pan.
8:34	Birds join in!
8:53	Left arm up with his hammer in his hand!
8:54	Right hand across chest with the frying pan!
8:55	Farmer bows and drops to the ground in utter exhaustion! The end.

## **Activity One: Language Arts**

Students will make a flow chart of their interpretation of the music in the Finale of Symphony No. 2 in C minor. Have students research and read about cranes. Write a short story based on their interpretation of what may be happening in the song.

#### Activity Two: Technology & Language Arts

Have students type a word processing document pretending to be a famous composer who has just given a concert of an original work. Have them write about it in two paragraphs or more. As Tchaikovsky did to several of his compositions, have them edit and revise one or two things in their document to make it better.

Beneficial Internet Addresses & Websites regarding Tchaikovsky:

#### http://utopia.knoware.nl/users/jsmeets/t/tchaikov.htm

This website lists:

- Symphonies
- orchestral works
- concertos
- operas
- ballets
- \* chamber music
- biography & other links

#### http://www.odyssey.net/subscriber/sciro/pit.html

This website lists:

- biography
- > pictures
- > midi samples of Tchaikovsky's music
- > timelines

#### http://www.geocities.com/Vienna/5648

This website lists:

- ✓ pictures
- √ biography
- ✓ history of Symphony No. 2 in C Minor
- ✓ GREAT for Concise and Comprehensive timelines!

#### **Activity Three: Mathematics and Technology**

Have students make a timeline of Tchaikovsky's life, include other great works as Swan Lake, Sleeping Beauty, The Nutcracker Suite and Symphony No. 2 in C Minor.

\*\*Use the above mentioned internet address to retrieve information for timeline or research your own.

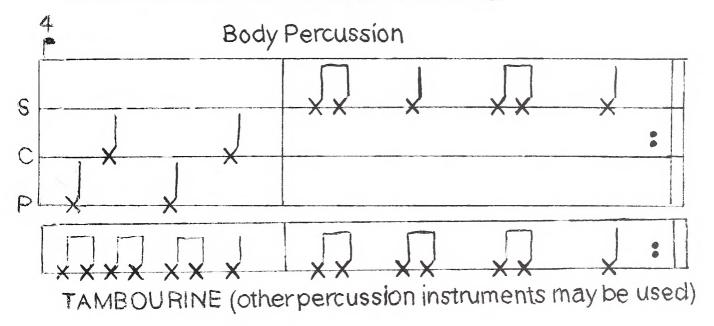
#### **Activity Four: Instrumental**

Teach students "The Crane" melody on barred instruments. Once students are familiar with the rhythm and the melody, add other instruments, varying the sound.



#### **Activity Five: Rhythm**

Teach the rhythm of "The Crane." Once the rhythm is learned, divide into three groups and have students create new movements different from each other.



## Activity Six: Mathematical/Reading Comprehension & Technology

Students will answer questions using a given timeline to identify facts about Tchaikovsky's life and works. Students may work independently or in pairs. Please use the internet address given or research your own Tchaikovsky website.

- How old was Tchaikovsky when he wrote Symphony No. 2 in C Minor?
- How many Symphonies did Tchaikovsky compose?
- How old would Tchaikovsky be if he were still alive?
- In what year did Tchaikovsky take his first concert tour in America?
- Where was Tchaikovsky born and in what year?
- How old was Tchaikovsky when he married Antonina Milyukova?
- What year did Tchaikovsky begin working for the Moscow Conservatory?
- How long did Tchaikovsky work for the Moscow Conservatory?

- In what years did Tchaikovsky compose Romeo and Juliet, The Nutcracker, Sleeping Beauty and Swan Lake?
- How old was Tchaikovsky when he died?
- What was his cause of death?

You may ask other pertinent questions.

Activity Seven: Language Arts

Students will pretend to be Tchaikovsky for a day. Choose a specific date and write a letter to a close friend describing what is happening in Tchaikovsky's life on that day.

**Activity Eight: Social Studies** 

Students will locate the general area of Kamenka and Votkinsk on a map or globe. Discuss what was happening in America during Tchaikovsky's lifetime, and what was happening in his life as well.

<b>*</b>
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**Activity Nine: Word Scramble** 

Name: Date:

Symphony and Tchaikovsky Word Scramble

Unscramble the words below that come from the information we have learned about Tchaikovsky and the symphony orchestra.

1. gnstnirs

2. nprescsuio

3. dwodonisw

4. arsbs

5. rtondcuco

6. msponyhp

7. iLtlte sisanRu

8. sarthcroe

9. vskiahyckTo

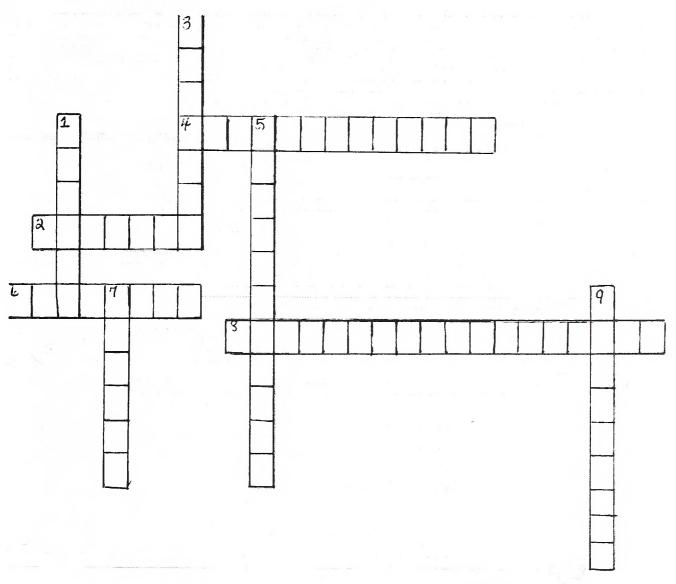
10. suofma mpocreso

## Word List

orchestra woodwinds conductor brass Tchaikovsky percussion strings famous composer

symphony Little Russian

Activity Ten: Tchaikovsky Crossword Puzzle, based on facts about Tchaikovsky and Symphony No. 2 in C Minor. After reading the statement, fill in the numbered blank.



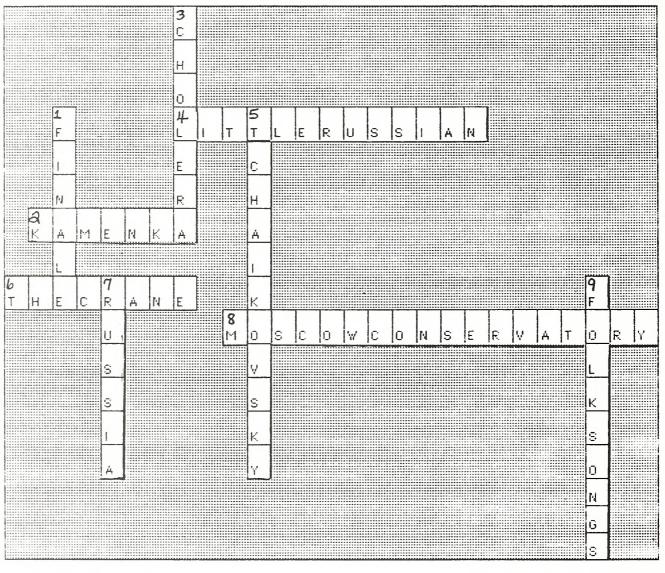
### **ACROSS**

- 2. Where did Tchaikovsky visit and was inspired to write Symphony #2?
- 4. What is another name for Tchaikovsky's Symphony #2?
- 6. What was the name of the folksong used for the theme of the fourth movement of his 2nd Symphony?
- 8. Where did Tchaikovsky teach for 12 years?

#### **DOWN**

- 1. What was the name of movement IV?
- 3. What was the cause of Tchaikovsky's death?
- 5. Who wrote the Symphony #2 in C minor?
- 7. What country was Tchaikovsky born in?
- 9. What kind of songs did Tchaikovsky frequently use in his symphonies?

# TCHAIKOYSKY/SYMPHONY NO. 2 IN C MINOR CROSSWORD PUZZLE



#### Activity Eleven: Tchaikovsky Word Search

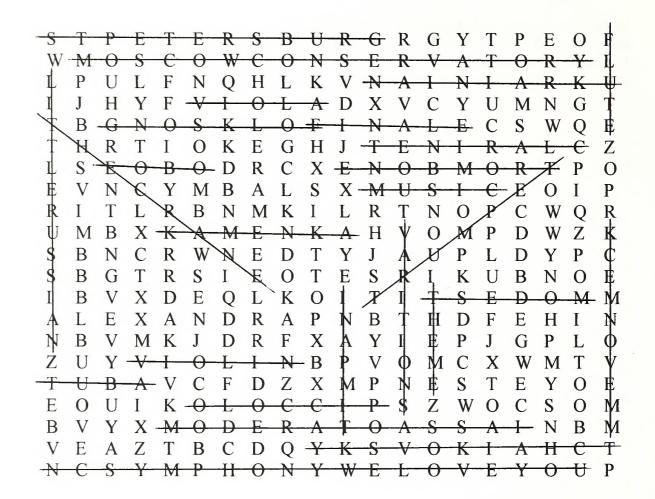
Objective: Students will become familiar with terminology and biographical material concerning Tchaikovsky and the "Little Russian" Symphony. Students will become familiar with vocabulary used in their material and be able to recognize words associated with this study. Students will find vocabulary words in a word search.

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Directions: Read the following story about Tchaikovsky. Find the underlined words in the word find puzzle and circle them. Words may be found forward, backward, diagonally, up or down.

Born in Russia, <u>Tchaikovsky</u> worked hard to be a great composer. <u>Music</u> was very important to him. He studied music at the <u>St. Petersburg</u> Conservatory, and worked at the <u>Moscow Conservatory</u> for twelve years. Tchaikovsky's Symphony No. 2 in C minor was nicknamed the "<u>Little Russian</u>." He got the idea to write it while visiting the <u>Ukrainian</u> village of <u>Kamenka</u>. He heard some children singing a <u>folksong</u> "<u>The Crane</u>." He used part of the melody to create a <u>theme</u> and <u>variations</u> style of music for the <u>Finale</u>. Some of the instruments you will hear in the Finale are the <u>Tuba</u>, <u>Flute</u>, <u>Viola</u>, <u>Clarinet</u>, <u>Trumpet</u>, <u>Timpani</u>, <u>Violin</u>, <u>Piccolo</u>, <u>Oboe</u>, and the <u>Trombone</u>. The beginning tempo of the Finale is <u>moderato assai</u>, which means very moderate. His brother <u>Modest</u> and beloved friend <u>Mme</u>. von <u>Meck</u> were two of his closest confidants. (<u>N.C. Symphony!</u> <u>We Love You!</u>)

## SOLUTION TO TCHAIKOVSKY WORD SEARCH





# Peter Ilyich Tchaikovsky

Activity Twelve: Rhythm Recognition, Cognitive Thinking Skills

Students will determine the mood of the music by holding up the Tchaikovsky puppet each time the mood changes. Students may also use the puppet to keep the steady beat throughout the listening process. Have students invent other ways to use the puppet while studying Tchaikovsky. (After coloring the Tchaikovsky puppet, back it with tag board or cardboard. Cover the puppet with clear contact paper. Cut out and place on a large popsicle stick.)

#### Activity Thirteen: Melody Recognition and Movement

Students will recognize and learn the melody to the folksong "The Crane." (sing on "la" or you may choose to use the words written by Jackson Parkhurst) Once students are familiar, comfortable, and confident with singing the melody on "la," have students create movements to interpret the crane. Students may be divided into several groups. Have students assess one another's movements.



Translated by Eleanora Magomedova and Zinoviy Bogachek. Words by Jackson Parkhurst and Suzanne Rousso. Arranged by Terry Mizesko.

#### Activity Fourteen: Art, Creativity, and Critical Thinking Skills

Students will color the Tchaikovsky and crane pages. After coloring, cover with contact paper or laminate and cut into large or small sections (4 to 6, 6 to 8). You will have two puzzles in one students can put together. This is a good idea to do with other composers as well. You can keep these in a file for unit use at a later time.











In addition to all material, the following children's books are good sources of informational learning:

Peter Tchaikovsky Written and illustrated by Mike Venezia Children's Press, 1994
From the series: Getting to Know the World's Greatest Composers

<u>Famous Children: Tchaikovsky</u> Written by Ann Rachlin , illustrated by Susan Hellard
Fun With Music Publishers, 1993

Judy McCarson teaches K-5 general and choral music at Easley Elementary School in Durham, N.C. Ms. McCarson received her Bachelor Degrees from Campbell University in 1996 in Comprehensive Music and Music Education with a concentration in voice. She received her Masters of Music from UNCG in 1997. In addition to teaching, she conducts the 121 member Easley Elementary School Chorus. She sings with the Durham Chorale and is frequently featured as a soloist. She is a choir member of the Rose of Sharon Baptist Church in Durham, and serves as the Yates Baptist Association W. M. U. Chorister. Judy would like to thank those in her church and at her school who made this project possible.



Classroom Activities by Amy Cheyne and Carolyn Lemmond

Born: November 16, 1895 in Hanau, Germany

Died: December 28, 1963 in Mainz, West Germany

Composer

Accomplished Violinist

Accomplished Violist

Hindemith: The Performer

Very early in his life Hindemith learned to play several different instruments. He devoted the earlier part of his career to performance. By age eleven, he had played the violin in cafes, theaters, and movie houses. In 1915 at age 20, he became the concertmaster in the Frankfurt Opera House in Frankfurt, Germany. Between 1915 and 1923 he became extremely proficient on the viola. He joined with Licco Amar in organizing the Amar String Quartet, and toured as violist with them until 1929.

As he toured Europe with the Amar Quartet, he was never without his instruments and writing materials. On noisy, clattering trains he composed string quartets, sonatas for violin, piano, cello, and for various string and woodwind combinations. The Amar Quartet played many of Hindemith's original works. Some critics complained that the rhythm of this music sounded too much like the turning wheels of a train, but there was no doubt in anyone's mind that he was a talent to watch.

#### Reading Activity 1:

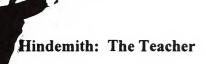
1. What was the first instrument Hindemith learned to play?

2. At age 20, what position did Hindemith acquire at the Frankfurt Opera House?

3. What was the second instrument Hindemith mastered?

4. Which famous string quartet was he a member and helped organize, which toured Europe?

Answers: 1) violin 2) concertmaster 3) viola 4) Amar String Quartet



Hindemith was in great demand as a teacher. Between 1927-1935 he taught a master class in composition at the Berlin School of Music. In 1935 the Turkish government asked him to organize all branches of music study and research of occidental models. He also taught at the Ankara conservatory. In 1940 he was at the Berkshire Music Center and was appointed to the faculty at Yale University. In 1947 he was named Battel Professor of the Theory of Music at Yale, and finally in 1953 he taught at the University of Zurich, Switzerland. His students adored him, not only because of his stimulating freedom of his ideas, but because of his wit which survived two world wars and the accompanying hard knocks. One evening he was conducting the Yale student orchestra in the open courtyard of the cloisters in New York. It was a program of ancient music, and valuable ancient instruments had been borrowed from the Metropolitan Museum of Art. The occasion was a gala event, and the courtyard was packed with people in beautiful summer evening clothes. The concert had hardly started when a growl of thunder crashed the sky. The heavens opened and a deluge came down upon the event. Hindemith faced the audience, smiled and said, "For the sake of the instruments, we will go inside." The dripping audience adjourned to an indoor auditorium, which was much too small, but soaking wet and uncomfortable they all stayed. It proved to be a magical performance.

#### Reading Activity 2:

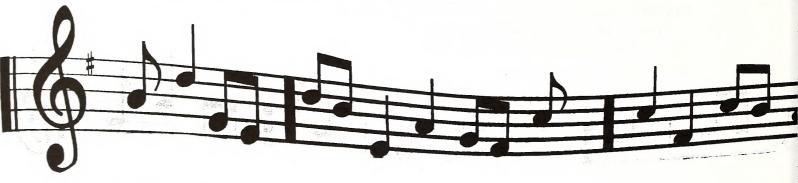
- 1. Hindemith taught in which school of music between 1927 and 1935?
- 2. Hindemith became Battel Professor of what famous American university in 1947?
- 3. What happened during the "Ancient Music" concert at Yale University involving some very valuable instruments from the Metropolitan Museum of Art?



Answers: 1) Berlin School of Music 2) Yale 3) very heavy thunderstorm

#### Hindemith: The Political Activitst

Hindemith's conflict with the ideology of the National Socialist Government in Germany became extremely sharp. He was attacked by propaganda agencies as a cultural Bolshevik, and was criticized for his continued association with Jewish musicians. This open conflict came to a climax when the National Socialist Government of Germany, under Hitler's rule, banned Hindemith's opera *Mathis der Maler* (Mathais the Painter). Hindemith had spent six months in solitary contemplation of the life of this interesting medieval character. Hitler announced it was degenerate and unfit for Nazi ears. At this point Hindemith decided to leave Germany. He wanted to live in a democracy. Hindemith was 44 years old when he arrived in New York, and in 1946 he became an American citizen. He did return to Germany in 1949, his first time back since the war. He conducted the Berlin Philharmonic in a program of his works on February 14, 1949.



#### Reading Activity 3:

- 1. Who was the head of the National Socialist Government in Germany when Hindemith live there?
- 2. What opera did Hitler ban from being performed in Germany?
- 3. Where did Hindemith move to escape the German government?
- 4. What year did Hindemith become an American citizen?

- Answers: 1) Hitler
- 2) Mathis der Maler
- 3) New York City
- 4) 1946



#### Hindemith: The Composer

Hindemith's early music reflects rebellious opposition to all tradition. Hindemith has written works in all genres and for all instrumental combinations including a series of sonatas for each orchestral instrument with piano. Hindemith's style may be described as a combination of Modern, Romantic, Classical, and Archaic principles. Only by Hindemith's superlative mastery of technique could he accomplish this. He was also famous for declaring "..a composer should write today only if he knows for what purpose his is writing. The days of composing for the sake of composing are over. The demand for music is so great that composer and consumer ought most emphatically to come to an understanding." He tried to be practical himself. He studied people's musical needs, accepted commissions whatever they were, wrote music of all kinds for all kinds of people. He coined the term "Gebrauchsmusik" (utility music) to describe the practical compositions he supplied in great number; short piano pieces for elementary, intermediate and advanced students, scores for films and radio, pieces for a brass band, for marionettes, for children, amateurs, and professionals, for a mechanical organ, a mechanical piano or harmonica or any other odd instrument – his range was wide.

The writing of "Gebrauchsmusik" was only one use of his talent. There was also a long list of chamber music works, several of them were presented at the annual festivals of the International Society for Contemporary Music.

#### Hindemith's most outstanding compositions:

Nobilissima Visione – ballet based on the life of St. Francis of Assisi Concerto for Orchestra

Mathis der Maler – opera

Symphonic Metamorphosis on Themes by Weber

Der Schwanendreher (The Swan-Drover) concerto for viola

Kammermusik No. 5 – viola concerto

Ludis Tonalis – fugue for piano

Besides many compositions in various styles, Hindemith wrote three illuminating textbooks:

- 1) Groundwork of Musical Composition
- 2) The Craft of Musical Composition
- 3) Traditional Harmony

#### **Reading Activity 4:**

- 1. What 4 musical styles did Hindemith combine to create his own style?
- 2. What did the term "Gebrauchsmusik" mean?
- 3. What was Hindemith's most famous ballet based on the life of St. Francis of Assisi?
- 4. Hindemith's Symphonic Metamorphosis was based on themes by what composer?

Answers: 1) Modern, Romantic, Classical, and Archaic

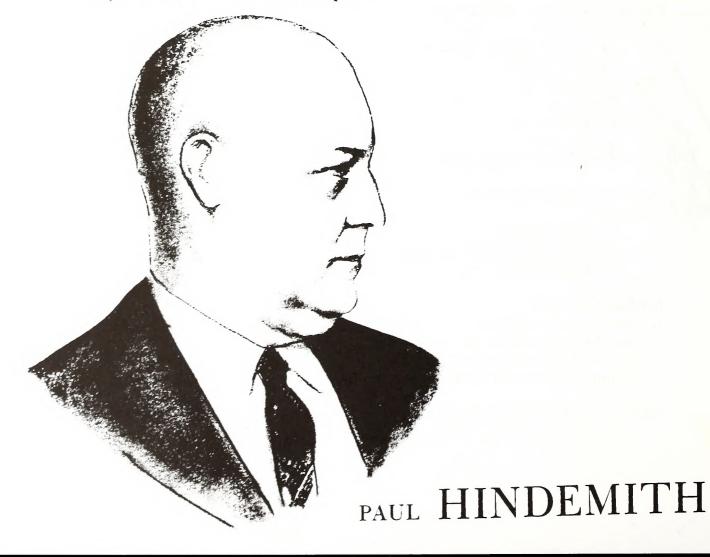
2) utility music 3) Nobilissima Visione 4) Carl Maria von Weber



Symphonic Metamorphosis on Themes\_of Carl Maria von Weber was completed in 1943. The first performance of the piece was January 20,1944, in New York. It was scored for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, tympani, percussion, and strings.

For some years Hindemith had maintained a working relationship with the ballet impresario Leonide Massine. In the early 1940's they began discussing the possibility of producing a ballet based on the music of Carl Maria von Weber. However, Hindemith discovered Massine intended to use costumes and sets designed by Salvador Dali. Hindemith detested Dali's work and Massine wasn't pleased with Hindemith's work, so a falling-out ensued. The ballet project was dropped but the music was not lost. Three years later Hindemith reworked the music into the *Symphonic Metamorphosis* which has become one of his most popular pieces.

The "themes" mentioned in the title are from Weber's Piano Duet, Opus 60 #4 (first movement) and the Piano Duets, Opus 60 #2 and 60 #7 (final movement). One critic wrote, "As for what Mr. Hindemith has done with the Weber themes, he must take full responsibility. Because he used some of Weber's themes that were certainly not Weber's best, he felt free to do with them as he pleased."





#### TIME TABLE OF HINDEMITH'S LIFE



- 1895 Born in Hanau, Germany
- 1915 Became a concertmaster of the Frankfurt Opera.
- 1927 Taught a master class at the Berlin School for Music
- 1929 Toured as a violinist with the Amar String quartet.
- 1934 Works banned in Germany because of his opposition to the National Socialist Government.
- 1935 Hindemith left Germany and went to New York.
- 1937 His first American appearance at Coolidge Festival in Washington playing his unaccompanied viola sonata.
- 1938 Wrote famous opera Mathis der Maler.
- 1940 Settled at Yale University as head of the Music Department.
- 1944 Composed Symphonic Metamorphosis in New York.
- 1946 Became an American Citizen.
- 1949 Revisited Germany for the first time since the war to conduct the Berlin Philharmonic
- 1953 Settled in Switzerland and taught at the University of Zurich.
- 1954 Received the annual "Sibelius Award" for great men of music and science by a Finnish ship owner.
- 1963 Died suddenly after a concert in Mainz, West Germany.

#### MATH ACTIVITY...use the time line to answer the following questions.

- 1. How old was Hindemith when he toured with the Amar String quartet?
- 2. How many years were there between the time he wrote *Mathis der Maler* and the *Symphonic Metamorphosis*?
- 3. How many years after he arrived in New York City did he become a U.S. Citizen?
- 4. How old was Hindemith when he died:
- 5. How old was Hindemith when he received the "Sibelius Award"?

#### **METAMORPHOSIS MATCH GAME**

Directions: Cut out the FACTS and STATEMENTS. Glue or tape to a card.

Put the FACTS (from the left column) on one card and the

STATEMENTS (from the right column) on another.

Give half the class FACT cards and the rest the STATEMENT cards. Students will move quietly around the room trying to find their "partner"

(the person who matches what is on their card).

PAUL HINDEMITH	COMPOSER OF SYMPHONIC METAMORPHOSIS
VIOLA	INSTRUMENT HINDEMITH PLAYED IN AMAR QUARTET
YALE	AMERICAN UNIVERSITY WHERE HINDEMITH WAS BATTEL PROFESSOR
ALLEGRO	1 <sup>ST</sup> MOVEMENT OF <i>SYMPHONIC METAMORPHOSIS</i>
MARSCH	4 <sup>TH</sup> MOVEMENT OF <i>SYMPHONIC METAMORPHOSIS</i>
HANAU, GERMANY	BIRTHPLACE OF HINDEMITH
MATHIS DER MAHLER	OPERA BANNED IN GERMANY

NATIONAL SOCIALIST GOVERNMENT or THE NAZI PARTY	POLITICAL PARTY HINDEMITH OPPOSED
HITLER	HEAD OF THE NAZI PARTY
ON A TRAIN	WHERE DID HINDEMITH WRITE MOST OF HIS EARLY COMPOSITIONS?
20 YEARS OLD	HINDEMITH'S AGE WHEN HE BECAME CONCERTMASTER AT FRANKFURT.
68 YEARS OLD	HOW OLD WAS HINDEMITH WHEN HE DIED?
VIOLIN	1 <sup>ST</sup> INSTRUMENT HINDEMITH LEARNED TO PLAY
NOBILISSIMA VISIONE	BALLET HINDEMITH WROTE
MODERN, CLASSICAL, ROMANTIC, & ARCHAIC	HINDEMITH COMBINED THESE 4 MUSICAL STYLES
UTILITY MUSIC (WRITING FOR A NEED)	GEBRAUCHSMUSIK

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Baker. Biological Dictionary of Musicians.

Ventura, Piero. Great Composers G.P. Putnam's Sons, New York, NY, 1988.

F.E. Compton Company Compton's Encyclopedia Chicago, Illinois 1981.

#### **BIBLIOGRAPHY OF INTERNET RESOURCES**

Re. Hindemith by Geoff Kuenning <a href="https://www.cs.ucla.edu/geoff/prognotis/hindemith/weber\_metaborph.html">www.cs.ucla.edu/geoff/prognotis/hindemith/weber\_metaborph.html</a>

Re. Hindemith, Paul www.hnh.comm/composer/hindemit.htm

Re. Classical Net – Basic Repertoire List – Hindemith www.classical.net/music/comp.1st/hindemith.html

Amy Cheyne received her B.A. in Music Education from Ouachita Baptist University in Arkadelphia, Arkansas. She presently teaches at Bellamy Elementary School in Wilmington, N.C. She also teaches private voice lessons and is very involved in her church music program at Port City Community Church where she sings solos and directs drama presentations.

Carolyn Lemmond received her B.S. in Elementary Education from Radford College in Radford, Virginia. She received her M.Ed. from the University of North Carolina in Wilmington, N.C. She has taught 22 years in the elementary schools of North Carolina. Presently she teaches at Bellamy Elementary School in Wilmington where she has served for the last 5 years as Computer Resource Teacher and Technology Facilitator.

#### **CALL CHART**

# Follow time sequence of CD play $1^{st}$ Movement of Symphonic Metamorphosis Allegro ( $\int =108$ )

:00 -:13	Short Introduction in strings, woodwinds, and brass. (f to mf)
:03 -:13	Strings enter with THEME I.
:14 -:23	Repeat THEME I.
:24 -:29	Transition in woodwinds and strings - slurred and smooth. ( <i>f</i> to m <i>f</i> )
:30 - :33	THEME II (a transitional theme) enters in flutes (mf).
:34 - :38	THEME II melody passed to oboe (mf).
:39 - :44	Melody passed to violins (f).
:45 - :56	THEME III enters in woodwinds. The crescendo in the snare drums add to the excitement as the strings take over theme (f).
	(Notice chromatic ascending movement of accompaniment adds suspense and lead to THEME III continued in strings.)
:57 – 1:08	THEME III in strings transitioning to new theme.
1:09-1:16	THEME IV is introduced by trumpets (f).
1:17-1:36	Transitional motif is carried out in woodwinds leading to repeat (f).
1:37-2:09	Repeat of THEME IV.
2:10-2:27	THEME V introduced by oboe (mf) pizz. in accompaniment by strings (pp).

2:28-2:36	Melody of THEME V played on glockenspiel for intensity (pp).
2:37-2:57	Oboe takes over melody and transitions back to THEME I. Interesting question/answer fragment with bassoon (mf).
2:58-3:06	Variation of THEME I quietly carried out in cello and woodwinds.
3:07-3:28	Intensity starts to build as well as volume by adding more instrumentation and use of crescendo in snare drum.
3.29 – end	All instruments used in ascending movement toward <i>ff</i> ending.

# Theme I Hindemith: Symphonic Metamorphosis Theme II Anome, In Theme T51

300 glockenspiel Theme I ig Ending 52

#### Movement I

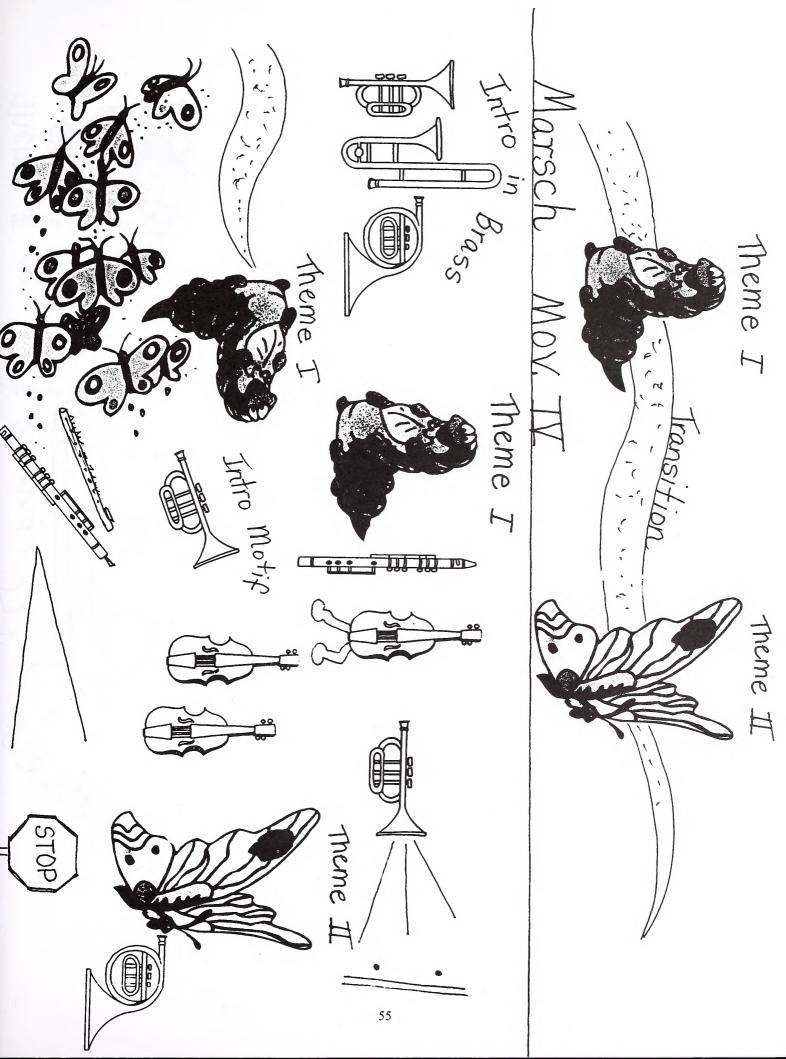
## **Allegro**

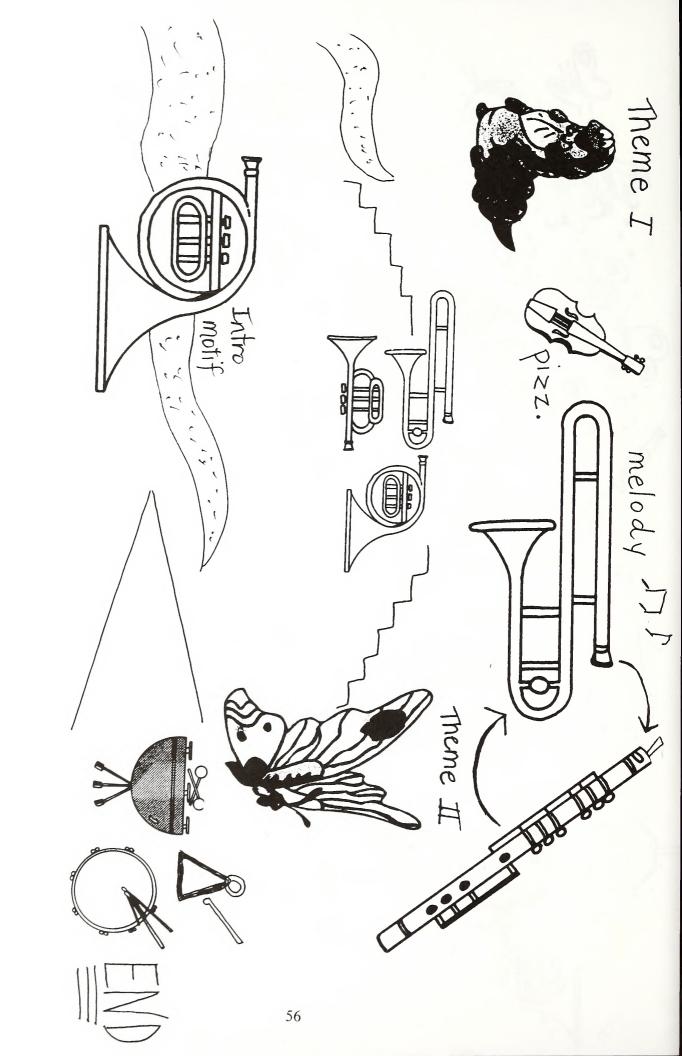


## **CALL CHART**

# Follow time sequence of CD play $4^{th}$ Movement of *Symphonic Metamorphosis* Marsch (d = 80)

:00 -:13	Introduction on brass, a suspended motif
:09 -:36	Theme I starts in woodwinds, supported by walking strings
:37 -:39	Trumpets come in $f$ with "surprise" fanfare; it leads us to believe we are going on, but we repeat instead.
:40 -1:12	Repeat of Theme I
1:13 –1:21	Transition moving to a slight variation of Theme I. Notice 1:15, the motif in the trumpets from the introduction
1:22 -1:41	Variation of Theme I starting very strong with the strings, it then calms us and brings down the volume to introduce Theme II.
1:44 –1:59	Theme II introduced by the French forms. It is a very interesting fluttering pattern (similar to a butterfly) in the upper woodwinds.
2:00 –2:44	Thicker texture begins by adding all instruments and the use of a crescendo. The development of the theme continues in fast, exciting rhythm.
2:45 –2:55	Abrupt stop in the music, transitions with the use of a "chorale-like" slow movement.
2:56 -3:14	Return to Theme I with galloping pizz. movement in strings and melody in trombones.
3:15 -3:40	Transition starts as melody echoes back and forth between trombones and oboe.
3:41 -3:46	Ascending transition in brass
3:47 -3:49	Abrupt descending brass begins; dramatic movement toward "big ending."
3:50 -3:58	Very clear return of Theme II in brass; all instruments are playing
3:59 –end	Exciting, fast-paced, transition to ending with small excerpts of previous fanfare motif from the French horns in the introduction. interest is heightened by crescendo on percussion.





#### Movement IV

# Marsch

# 

# Theme II—French Horns (1:44 CD)



Name:\_\_\_\_\_\_\_
Title: SYMPHONIC METAMORPHOSIS

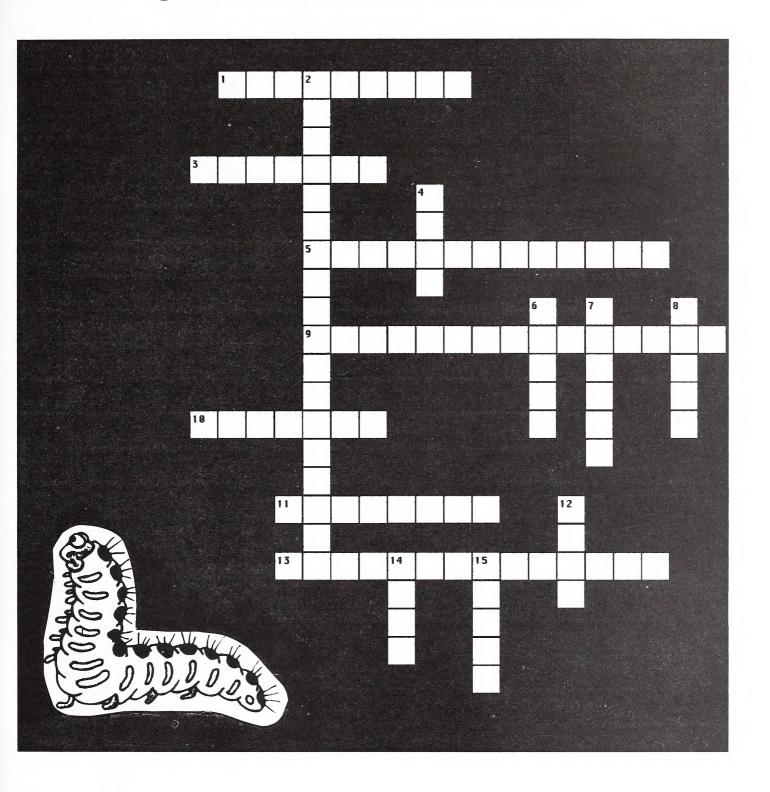
#### Across

- 1. At age 20, Hindemith became the concert master of the opera house in this city.
- 3. In 1946, Hindemith became a citizen of this country.
- 5. Received this award from Finnish shop owner.
- 9. This opera was banned in Germany by Hitler.
- 10. In 1935, this government asked him to organize all branches of music study.
- 11. In 1935, Hindemiths first American appearance was at this festival in Washington.
- 13. Hindemith coined this word meaning "utility music".

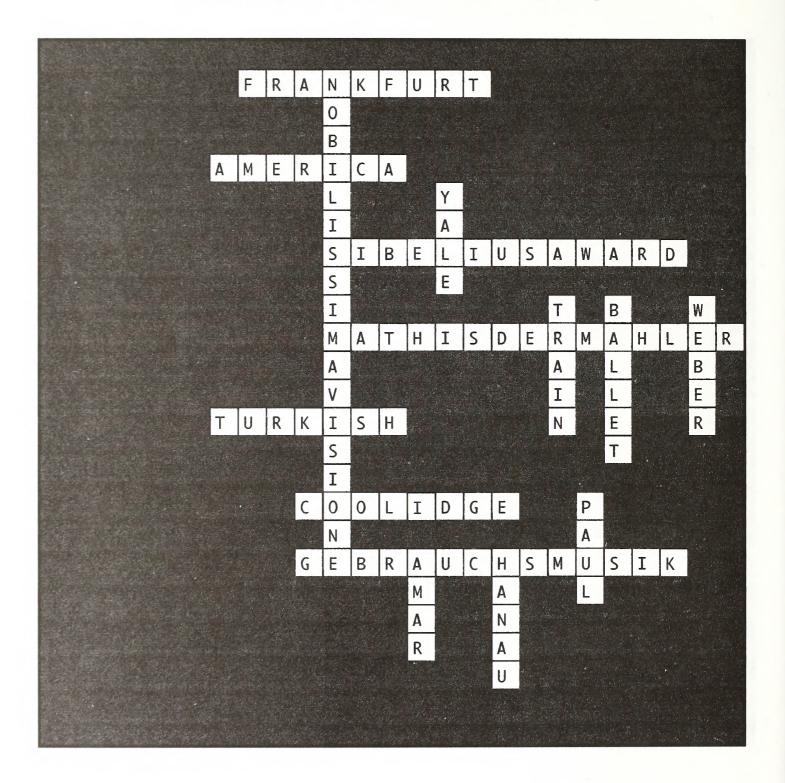
#### Down

- 2. Wrote this ballet based on the life of St. Francis of Assisi.
- 4. Hindemith was named Battel Prosfessor at this American university in 1947.
- 6. Early works had strong, driving rhythm because they were written while riding on a \_\_\_\_.
- 7. "Symphonic Metamorphosis" was written as a \_\_\_\_, but too much conflict left it unfinished.
- 8. "Symphonic Metamorphosis" was based on themes written by this man.
- 12. Composer Hindemith's first name.
- 14. Hindemith played viola with this famous quartet.
- 15. Town where Hindemith was born.

# SYMPHONIC METAMORPHOSIS



# SYMPHONIC METAMORPHOSIS



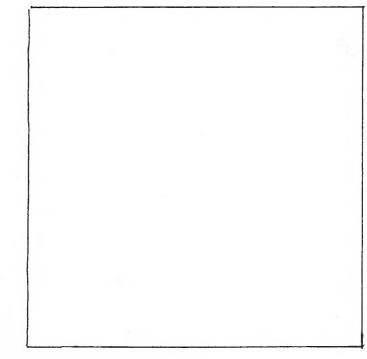
# PAUL HINDEMITH

K V I O L A D E R Z E T O N F T A C Q S T R I N G S U B C B H V G M M Q B M T L L K E R B O O I X E O E P M B F M S D T I W N V N W B D T U E E S C C Y K C G D I D V R E A B T R L W L G M H Y U O E O A R M X H L F Z B A F P P C L M W U N O O U I R O F K S L H T I I Z C E R P N N W O R R I S Y O N T B H W P E D M G D M M A R I R N H W S O H R E B H E L A E N I C H I W M R O A R T W A R S N R K G A O C U B S E V P T N O M M T I F V L K S R I M T A F P P X A M I L U X M I W S V N J M S I C A N H C J R K K T C O T O B A L L E T Y X Y C T P G S H C C Y A R C H A I C N A U T N

SYMPHONIC	GERMANY	PERFORMER	OPERA
CLASSICAL	FRANKFURT	METAMORPHOSIS	HINDEMITH
ZURICH	GEBRAUCHSMUSIK	ARCHAIC	STRINGS
BALLET	VIOLIN	CONDUCTOR	SONATA
MODERN	THUNDER	VIOLA	COMPOSER
BERLIN	ROMANTIC		

Try your own sketch of Hindemith . . .





## PAUL HINDEMITH

